A HOTELWORLD NETWORK PUBLICATION

Hotel Design

NOVEMBER 2009

TRENDS, F N & INSPI



The business of Creativity

Has the economy changed design for the better? Experts weigh in. Pg. 12

VICEROY MIAMI (FLA.)


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CIRCLE NO. 114

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Hotel Design

TRENDS, FASHION & INSPIRATION



THE BASICS



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Guestroom design for dummies



Paul J. Heney
Editorial Director
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As an editor, I not only get the chance to write about amazing new hotels around the world, but I get a chance to tour and stay in a wide range of properties (not all glamorous, mind you). Being a guest can give you additional insight into a hotel. It also inspires me to remind designers about some of the basics when it comes to guestroom design.

Make tech easy. At the hotel where I'm staying as I write this, there is literally no electrical outlet available for my computer within 8 feet of the desk. The desk area is a beautiful one, with a sexy glass top and all sorts of textures around it—and I really want to use it and enjoy it. But I have to unplug either the room phone or the desk lamp to plug in my laptop. Was this the result of not thinking ahead or simply a missed communication between the designer and the developer? The Internet connection in the wall is visible through the glass desktop, but you have to crawl on your knees to plug it in and then work to fish the cord up around the back edge of the desk—which is pushed fairly tight against the wall. I wouldn't call this a user-friendly workspace.

Lighting shouldn't be a puzzle. I can't count how many times I've stumbled around a room or a bathroom, trying to figure out where the light switch is. There should be limited possibilities, but I've found the switch (especially in high-end properties) in unexpected places. While it's inconvenient for me, I wonder how frustrating it is to an older traveler, not to mention one who's carrying luggage or a small child.

Don't keep guests in the dark. Lighting also can be a frustration when it comes to intensity. While energy-efficient lightbulbs are the rage in hotels now, make sure you do some real-world testing to see if the lighting styles you've selected actually work for a guest. I've had trouble pressing shirts with every single light in the guestroom on. A lighting level that might be perfect for a nightclub doesn't come close to cutting it in a guestroom.

Figure out the doors. Early on, that is. I've been in my share of bathrooms with strange angles cut into the vanity. "What an interesting design statement," I'll think to myself, before opening a door leading to the toilet, shower or the rest of the room. Then, with a bit of a lump in my throat, I realize the door is going to hit the counter as it swings open. Phew—it barely misses. But the clearance is often somewhere on the scale of one-eighth of an inch. Now I take another look at the vanity and realize it has been post-engineered to take into account the too-large door or misplaced doorframe. Someone didn't take all the measurements and/or positioning into account.

Now maybe it's me. Maybe I cast a critical eye on the hotels I stay in because I write about so many of them. Maybe I'm subconsciously looking for a negative counterpoint to those amazing lobby shots that are so flawless in execution. But I am also a guest, and I can't help but notice the results of sloppy work in guestrooms.

So go ahead and focus on that lobby or that trendy outdoor fire feature by the pool. But please don't skim over the fine detailing that is necessary in getting the guestrooms just right. That's where guests spend time actually interacting with the minutiae of design. And that's where one small flaw can ruin an otherwise great, grand design.

When you travel, what frustrations do you have with guestrooms? What are your biggest challenges when designing a guestroom? Please drop me an e-mail, I'd love to know.

Enjoy the issue.

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Hotel Design mission statement

Hotel Design celebrates the design excellence of hotels, resorts, lodges and destination spas. Vivid photography, creative layouts and descriptive writing help present to the reader a broad focus on the new styles and fashion trends emerging in furniture, fixtures and the lodging spaces that provide a foundation for creativity. Hotel Design aims to be the source of inspiration for the individuals who help make it happen.


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INNOVATIONS
2009
CIRCLE NO. 118

From Chicago to Cyprus, it has been a bustling, busy autumn season



Mary Malloy
Publisher
mmalloy@questex.com

It is only mid-October as I write this, and the autumn tradeshow/conference season has proven successful for many of you. I have heard great feedback at the Casual Furniture Show and the HOTEC Europe conference about how business is starting to pick up again.

The Casual Furniture Show in Chicago did not disappoint. If you are looking to upgrade or renovate your current property or purchase for new construction, do not overlook this show in the future. You may also want to contact my friend, Joe Logan. He is president of the International Casual Furniture Association. Check out *www.icfanet.org* for more information on this outstanding organization.

At the show, I learned about the variety of products and their capabilities—outdoor lighting, seating, fabrics, umbrellas, tables, and on and on. There were some gorgeous and innovative products being launched to create not only outdoor restaurants, but also outdoor living rooms.

For the first time I attended our HOTEC Europe event in Cyprus. What a lively, upbeat and optimistic crowd that was. I had some great, productive meetings. And every single person I spoke to raved about the successful business relationships they made during the event. All said they would definitely renew for 2010. How's that for success? We have fabric vendors, furniture vendors, flooring vendors, bath amenity vendors—you name it, it was represented at the event. And the top buyers in the industry were in the house at the beautiful Aphrodite Hills InterContinental Hotel.

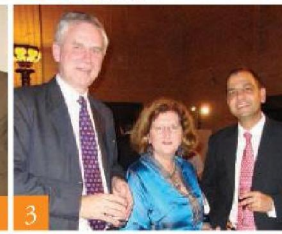
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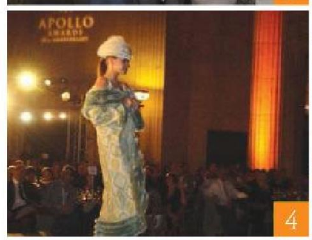
Mark your calendar, HOTEC DESIGN is scheduled for June 10 –13, 2010, at the Ritz-Carlton, Key Biscayne, Fla. Next year's HOTEC Europe will be at the Grande Real Santa Eulalia Resort & Hotel Spa, Albufeira, Portugal, Oct. 6 –9, 2010.

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OUT AND ABOUT (1) The Hotel Design Roundtable sponsored by Front of the House and Bowers & Wilkins. Panelists included Thom Filicia, founder, Thom Filicia Design; Jennifer Root, strategic account manager, Benjamin West; Frederic Marq, president, Frederic Marq Design; Todd-Avery Lenahan, founder, ABA Design Studio; Robert Polacek, VP, creative director, Puccini Group; Brooke E. Pearsall, managing director of design, HVScompass Design; Jim Looney, founder and president, Looney & Associates; (2) Amy Coronato, digital sales director, HotelWorld Network; Meghan Hanley, marketing & sales manager, Lusive Decor; Jason Kai Cooper, CEO, Lusive; Malloy; Nicolas Baldoni, senior project manager, Lusive; (3) Charles Vernon, CEO, Gloster Furniture; Louise Vernon, Gloster; Ward Usmar, VP of sales & marketing, Tuuci USA; (4) A model at the Apollo Awards at the Casual Furniture Show; (5) Samuel Rondeau, director of sales, Wetstyle; Mark Wolinsky, president, Wetstyle; (6) Haim Spiegel, corporate F&B & procurment director, Dan Hotels; Guido Bonadonna, CEO, GFL Spa; Malloy; Liane Stoeckert, international key account manager, Schonwald Porcelain; Luigi Rossi, CEO, GFL Spa; Vitor Conceição from Hotéis Tivoli SA; (7) Dave Murray, president of Meridien Marketing Group; Alex Gouilly-Frossard, export manager, Grupo Kettal SA.


IN
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75
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EX
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Phoenix rising


MOTEL 6

Accor North America opened the first new-build Motel 6 "Phoenix" prototype in Texas in October. The property showcases the brand's new exterior and interior design, along with technology and energy-efficiency measures to increase sustainability.

The opening marked an unofficial beginning of Motel 6's next phase. And the important themes for the brand going forward, as illustrated by the new room design, are simplicity and efficiency.

Olivier Poirot, CEO of Accor Hospitality North America, says the new design contributes to that. It has the look of a trendy, modern guestroom within a small footprint that looks bigger because of some design decisions, such as putting closet space behind the flat-screen TV panel, making the bed a platform, removing all casegoods and installing a wood floor.

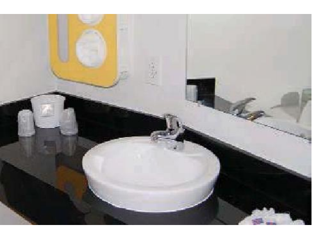
Jim Amorosia, president and COO of Motel 6, noted the role of the retrofit properties in the company's current and future success, which is what made this grand opening an important day for the brand. "The prototype is key to the public recognition of the future of Motel 6," Amorosia says. "It was key to take the design and lay it into an existing building."

The first Motel 6 new-build property features a new exterior, a 24-hour food-and-beverage marketplace and an overall fluidity in the fresh, clean, modernized design, both inside and out.

The property will be the most energy-efficient hotel Motel 6 has opened to date and is the chain's first property to be submitted for LEED certification. It uses technologically advanced heating and cooling systems and fluorescent lightbulbs, and the management team participates in a battery-recycling program and water conservation measures. Other advanced earth-friendly measures include: thermal solar water heating; a reflective cool roof; low-energy lighting; high-efficiency PTAC units with wireless occupancy-sensing thermostats; high-efficiency laundry equipment with computer-controlled dryers; environmentally sensitive laundry and cleaning products; and the property was designed to get minimal western sun exposure to keep the building cooler in hotter months.

Guestroom features include a 32-inch flat-screen TV, wood-effect flooring, granite bathroom countertops and a comfortable seating area conducive for eating, working or watching TV.

London-based Priestmangoode designed the interiors, and BOKA Powell of Dallas designed the exterior.







STARWOOD HOTELS & RESORTS WORLDWIDE named Ted Jacobs VP of brand design. His team will manage the design vision for the W, Le Méridien, St. Regis and The Luxury Collection brands. Jacobs previously was a principal and design director at Gensler.

HBA ATLANTA opened a new office in Atlanta, designed by five of the firm's Atlanta staff.

THE HILTON LEXINGTON/DOWNTOWN will reopen after a $13-million renovation of the hotel's 367 guestrooms and interior public spaces.

Khalid Latif was named SVP of Middle East operations and new business development for **J/BRICE DESIGN INTERNATIONAL**.

THE MARRIOTT MIAMI AIRPORT CAMPUS completed a $70-million renovation to the campus' three Marriott properties—the Miami Airport Marriott, the Courtyard Miami Airport South and the Residence Inn Miami Airport South.

STONEHILL AND TAYLOR completed the design renovation of the Best Western President Hotel in New York City's Times Square. The $15-million renovation was inspired by the 2008 presidential election and accent colors include centrist purple, a mix of Republican red and Democratic blue.

THE SHERATON BOSTON HOTEL completed a $50-million renovation that included guestroom and lobby makeovers.

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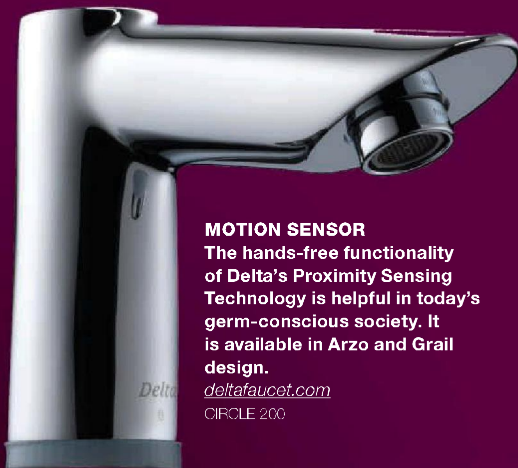
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Hotel Design Roundtable 2009

By Paul J. Heney

PHOTO CREDIT / JEFFERY SALTER PHOTOGRAPHY

The economy and the business of design were front of mind during HOTEL DESIGN's annual roundtable. Participants weighed in on how to source the best products for the least amount of money—everyone's million-dollar question—and discussed how the prevalence of stalled projects has made them step back and take a look at the business side of their firms. Now, more than ever, they said, design and architectural firms have to ask hard questions about a project's financing, investigate the developer's payment history and demand certain assurances. But the result is a stronger business model.

Panelists also touched on the trends of sustainable design, creativity, what's next in hotel design and how good fashion is so much more important than following the latest trends.

This year's event was held at the glamorous 162-room Hotel Viceroy in downtown Miami, which opened earlier this year. The hotel is a part of the 10-acre ICON at Brickell development, with architecture by the firm Arquitectonica and interior design by the famed Kelly Wearstler. The property's timeless Asian accents and modern flair served as a stunning backdrop to the event.




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Thom Filicia
Thom Filicia Design

ON ACHIEVING A HIGH-END LOOK:
"Depending on the type of project that you're working on . . . I think there is a greater advantage, now more than ever, to reuse as much of the existing FF&E that is available and that the most difficult part of that is having it translate from what it was to what it needs to be."

ON LOCAL SOURCING:
"It's about approaching each project somewhat holistically for that project and being open-minded to the idea of using local [artisans] or subcontracting things out globally, however it best suits the project—as opposed to going in with a very clear vision as to what you think must happen."

ON THE EVOLUTION OF GREEN:
"I think the consumer is definitely looking for an authenticity of what green means and ... there is an influx of people who are looking for hotels that are responsible and becoming more responsible. ... I think it's about being clear that every opportunity that makes sense is explored and is acted on. Again, it has to financially work for the business, and it has to make sense, long term. I do think green design is more important than it has ever been, and it will grow in its importance."

ON GREEN MANUFACTURING:
"Getting the enthusiasm of your client [is important because] it's not just the architect or the interior designer who's promoting this, but it's also all of the vendors who you're working with that are also committed to it. When you [need] to take the carpeting out, they'll come and remove it. They'll recycle it, and you're starting to build a great relationship for the client with the vendor, and I think that will get them excited."

ON WHAT'S NEXT IN DESIGN:
"I think the key is authenticity. Make people feel there's depth and there's more to it than just splash. I think we're looking for that across the board, not just in hotels. It's in the automotive industry; it's in fashion; in the food that we're eating. We're looking for things that are authentic and honest."



Jennifer Root
Benjamin West

ON GETTING MORE FOR YOUR MONEY:
"We heavily rely on our vendors to provide us with multiple options, and we like to get them involved as early as possible in the design process. . . . There are so many different veneers that look fairly similar to a guest, but the price range is amazing. Just tell the vendor what you need for your goal, and they will help you get there because they have the sourcing worldwide to come up with what you're looking for, for your end look, aesthetically as well as budget."

ON OVERSEAS SOURCING:
"If you use a local source, what will you do a year from now, two or three years from now if there's product failure? Are they still around? We need to look at—on a long-term basis—your warranty and claim issues, to make sure you're still going to have that product first. You know, you can maintain it for 10 to 12 years and you'll have that reliable vendor around. . . . You really have to vet your vendors as much as possible to make sure that that product will be produced to your specifications, on time, on budget and then still be around for a couple years."

ON GREEN RENOVATIONS:
"On the renovation end, we're trying to recycle as much of the stuff that's coming out of the hotel [as possible]. Recycling costs about the same as putting [things] in a landfill, so we're trying to recycle much of our carpet pad, wall vinyl, lightbulbs, mattresses, fabrics, some of the upholstered seating—and we're trying to do that so at least what's coming out is not going into the landfill."

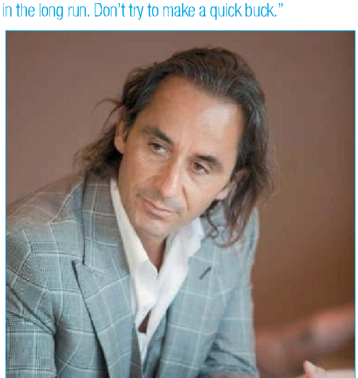
Frederic Marq
Frederic Marq Design Inc.

ON SOURCING CREATIVELY:
"There are so many integrated people now in our business. . . . For a 455-room hotel in Miami that we're finishing up, I got quotations from China. It was about $1.5 million. Then I got a quotation here in America, it was about $2.5 million. The owner of this property—it's not a bank—I told him, can we be more creative, and he said 'yes.' We actually opened a mill shop on the fourth floor of the garage, we got a lot of little artisans from Miami, small contractors, small casegoods makers, and the quote that we got was $872,000."

ON WHEN TO GO LOCAL:
"I think [over the years] you create relationships and ties with certain individuals and you're not going to let them go. For rugs, I have one vendor that I use, and I don't have to worry. I call him and everything is done, all the way to the end of the project. . . . If you're doing a hotel in India, yes, you definitely will find some good craftsmanship and probably at a beautiful price, but there are some items that you will use your source [for] because it's headache-free, and sometimes headache-free is worth a lot of money."

ON GETTING MORE FOR LESS:
"This is the time when you can actually get the cheapest product and the cheapest craftsmanship because people are underselling themselves because they need to work, in every domain: in furniture, in fabrics and construction itself. So, it's time to take advantage of it. We, as designers, have a responsibility toward our clients and we don't want them to fail."

ON HOW TO GET AHEAD IN DESIGN:
"Do not do one-time deals. Be humble, be honest, try to work in the long run. Don't try to make a quick buck."




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Todd-Avery Lenahan
ABA Design Studio

ON RUNNING YOUR FIRM MORE LIKE A BUSINESS:
"We have delved into our clients' businesses in a way that we traditionally would not have. When a client approaches us now, we vet out their financials in a way that other professions do when they're engaged. General contractors certainly do. But designers, as a practice, have not their clients' financial wherewithal. . . . They know our design brings value to their business, but if we establish right away that there is a creative arm and a business development arm . . . We know their business didn't become what it's become if they weren't themselves good business people. So they respect the type of questions we ask."

ON SUSTAINABILITY:
"A lot of the focus is on materiality, but there's an entire side of the process that has to do with construction, site dynamics, the way the building is assembled, and what happens to all the debris. That's something that's rarely talked about, but it's actually a much bigger part of the entire process than just materiality. Ultimately, energy consumption is a huge part of it, but the actual site dynamics are an enormous part of it that a lot of our industry really has not dug into yet."

ON LEED CERTIFICATION:
"You have to make a commitment to it, and we actually get our clients to make a commitment. We have so many who approach us with enthusiasm of wanting this LEED certification. They want the credential, and there's an education about the commitment they have to make to this because, unfortunately, right now, there is still a huge cost premium associated. So you take on a financial liability that is much greater than what you're accustomed to and they often go through sticker shock. It's amazing how many people we deal with [who] quickly become unexcited about the idea of the credential once they start penciling out the math and realize [that it involves] millions of dollars of impact."

> Good fashion can endure; it's relevant, it's topical, it's timely, but it's also timeless versus trend that's very quick.

ON TRENDS VS. FASHION:
"We are often asked [about trends] by our clients—'where do we need to be three or four years from now?' And I always try to avoid them subscribing to trends, and I try to define the differentiation between good fashion and trend. Good fashion can endure; it's relevant, it's topical, it's timely, but it's also timeless versus trend that's very quick. The other thing that we've noticed—and that we're big proponents of—is not being quite so aspirational toward high-end. Everybody in the past decade, in particular, has aspired to high-end. So many things are qualified as high-end. I find absolutely no shame in low-end. I think that low-end is the new high-end. There's absolutely nothing derisive or embarrassing about being modest, conservative and financially responsible. Not everything has to be about luxury, and the cliché that it's been in the hotel industry in the past couple of years. Luxury is not in materiality. Luxury is in the soulfulness of the experience and having your expectations met and being satisfied on a much deeper level."



Robert Polacek
Puccini Group

ON GETTING CREATIVE:
"When the country or the world has been down, creativity is huge. Recession requires being extremely creative at what you do, and it brings out all these artists who are overlooked sometimes because you're not looking at the artist, but at where [things] are manufactured. I think being able to bring the craft, the human being into a project is something we're looking forward to, and we'll try to bring that into our restaurants and hotels."

ON WHAT'S NEXT:
"There's less of keeping up with the Joneses and more looking inward. When users go into a hotel room, they don't ask if this chair's $800 or $200. It doesn't make a difference. What's more important to them is that it's comfortable. That's the luxury of it. It's the experience."

ON DESIGNERS SELECTING TECHNOLOGY:
"We think of ourselves as the user first—am I going to be frustrated first or will I understand how to use it? I think that's the biggest problem. When you go to a hotel room, you often ask, 'How do you turn this thing on? What are all these switches?'"

ON FINDING INSPIRATION:
"Always look for inspiration outside of what you're looking for . . . open up an Auto Trend magazine and be inspired by a wheel for some reason. It's [about] taking the blinders off, and looking further than where you're actually looking to go."



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Panasonic ideas for life

Images taken at Luxe Hotel Sunset Boulevard

CIRCLE NO. 120



Brooke Pearsall
HVS Compass

ON FINDING THE RIGHT PRICE POINT:
"I think we're ending up having to do a lot more research. Research on vendors and materials because there's often a lot of different ways to build something. And maybe you have one idea of the direction that you're going with, but by collaborating with different manufacturers, vendors, cabinet makers—they can often bring really good ideas to the table that still help you maintain your high quality but yet can cut your price point."

ON EDUCATING CLIENTS:
"What we're doing right now, more than ever before, is educating, educating, educating. Talking to clients about what they're buying, why they're buying and why would you want to spend your money here versus over here. ... Historically, a lot of times they would just give us a number and kind of take it on faith that we would make good recommendations. Now they want to know why they're investing in something, what's it going to do for their property, are they going to get money back?"

ON WHERE HOTEL DESIGN IS GOING:
"I think intelligent use of space [is big]. It used to be that you had a lobby and you did this in the lobby, and there's a business center and you did this in the business center, and there's a fitness room and that's what happened here. Now, the spaces are opening up and morphing together to allow more flexibility for people to use different spaces for whatever [fits] their moods. I think that's a big trend that will continue where spaces are having multiple functions and there's a lot of flexibility there for people."

ON GREEN:
"As green is becoming more popular, as sustainable design is becoming more popular, there's such an influence from nature. What's lovely is how everyone's not only trying to nurture themselves, but also nurture spaces, nurture each other. Everyone is wanting to get back to the basics. It's a very interesting time in society. Everyone's trying to take a little bit more time to care about everything."

ON GROWING AS A DESIGNER:
"I would say experience is everything and is important. It's okay to take that humbling position that maybe you don't think, at first, is your dream job or exactly what you're looking for. But every opportunity is a learning experience and you can always continue to build and build. You should be a sponge and learn as much as you can."



Jim Looney
Looney & Associates

ON FINDING THE RIGHT PRODUCT:
"I think it takes collaboration now more than ever. I'm not a furniture maker, I'm not a purchasing agent, I'm a designer who takes all those to achieve a solution. We can partner early, and I think that owners are letting us in on what the deals are these days. 'This is the money I have,' instead of saying, 'Go design.'"

ON SOURCING LOCALLY:
"We're doing a project in Ghana, Africa, and we want to use Ghanan sources as much as we can, but we found that it's been very limiting. We can do some artifacts or certain fabrics, or things like that, but the hardcore millwork and the hardcore construction still needs to be produced somewhere else."

ON WHEN A PROJECT IS IN FINANCIAL TROUBLE:
"I think you have to button it up if you see that it's really going south and possibly say to them, 'These are the things that we can do when you get started again.' Hopefully, you've ascertained whether this is a complete failure or just a bump in their financial road. So there's a risk—how much appetite do you have for that? In one case, we did enough to get them to a point where he could get through his financial issues, he felt confident, we felt confident that it would come back, so we did just enough for him so he could reintroduce it back to financial circles. We took that risk."

> When you come across these clients who are insolvent, you may not get paid, but what you can create is **a goodwill account** at the end.

ON BUILDING GOODWILL:
"When you come across these clients who are insolvent, you may not get paid, but what you can create is a goodwill account at the end. A lot of times that gets out: 'These guys, these designers are good to work with, they understand, use them.'"

ON DEVELOPING YOUR CAREER:
"Travel. Having a global view will help you because globalization and the speed of globalization is something that we all have to come to grips with. . . . This really is an incredible business. We all love what we do. We're very, very fortunate. ... It's about the kind of relationships we establish in this business."

For expanded comments from our panelists, visit www.hotelworldnetwork.com/hotel-design.

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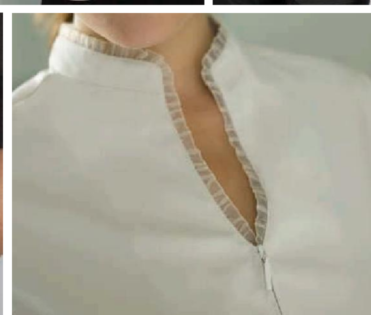
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CIRCLE NO. 129



Duralee's Clodagh line

The Frontlines of Fabric

Fabrics jazz up seats, cover windows and comfort guests. For an appealing, functional design, designers need a wealth of fabric knowledge at the ready.

By Chris Crowell

Hotel design and fashion cross paths in many ways, but most notably when it comes to fabric selection. The furniture, architecture and lighting comprise the body—but the fabrics are definitely the clothes.

Much like an actress choosing a gown for the Oscars, designer Jenny Haworth, formerly a senior interior designer at Design Poole, says one of her first steps after considering a theme for her design is to look for a "wow fabric"—a fabric that makes a statement.

In particular, Haworth looks for a pattern or design to jump out at her.

"It might not be the color you're looking for," she says. "A lot of times, you can take that back to the company and they'll recolor it for you, and it can


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affect where your whole color palette goes, but you might think it looks better than what you already had. Finding that initial wow fabric is key. You start to limit yourself going in with color in mind first."

And she says the wow doesn't necessarily come entirely from the fabric itself, but in what it adds to an architectural or art element that's the real focus of the room.

"If you have gigantic windows, maybe you want a really large pattern for the window treatments and that's your interest. Especially if your view is important."

But the Oscars aren't every day. Sometimes fabrics just need to play a role in the design, like socks or a belt. And when choosing these fabrics for a purpose instead of a wow, it's important to consult with the brand or hotel owner for any specific requests they have—in terms of double-rubs or budget constraints—mull over what the job of the fabric is going to be and then communicate that to the fabric vendor.

The biggest mistake designers make is "not letting fabric companies know what the end use is," says Amy Benjamin, VP at Duralee. This is important for two reasons: For one, she says, the chosen pattern may not be reproducible for the specific purpose intended. "Or [the fabric may be] beautiful and expensive and they want it for a [small] budget and to look exactly like that," she said.

These details can be easy to overlook as a designer, but fabric manufacturers consider these details the most important part of the selection process. Not considering them is like buying jeans based on the look and not considering the fit.

Joe Kilby, director of contract for Schumacher & Co., and VP of the Association for Contract Textiles board, says to always pay attention to local fire codes first, but he also says cleanability often is the No.1 attribute to consider.

"It could be addressed by the fiber or the end-use application," he says. "It's going to be different for draperies than bedding. If it's bedding, is it washable or do you dry clean it? Those issues vary depending on the property; it's not one size fits all." End-use cleanability options Kilby

Continued on pg. 26

What are the latest technologies assisting fabric suppliers?

There are new technologies in the area of digital printing. You can see a small sample of a design printed on a specific type of base fabric without having to print a large run of yardage or engrave the print screens
— **Jane Riback, fabric design director, Robert Allen Contract**

Digital printing is a great new advancement, as you are not burdened with major set costs or large printing minimums
— **Stephanie Moffitt, design director, Mokum**

Nano-tex and nanotechnology is the most exciting technology in commercial and home furnishing fabrics to date.
— **Manoli Sargetakis, principal, Silver State**



Kravet's Tea Time

9 tips on taking a sustainable approach when creating or designing with fabric

1. Use sustainable, organic or recycled fabrics.
2. Use sustainable fibers that come from rapidly renewable resources with growth and harvest cycles of five years or less.
3. Use recycled fibers that come from post-consumer waste such as water or soda bottles.
4. Use fabrics containing dyes or pigments that meet the metal content standards set up by the Ecological and Toxicological Association of Dyes and Pigments manufacturers.
5. Use loom-state fabrics that come straight from the loom with no additional finishes or preparations.
6. Work with credible mills that look after their local environment.
7. The less the textiles date within the scheme and the longer they last, the less often they need replacing.
8. Source fabrics that are close in proximity to your end user to reduce freight.
9. Consciously try to eliminate the carbon footprint on the environment through every stage.

Source: Jane Riback, fabric design director, Robert Allen Contract; Stephanie Moffitt, design director, Mokum; Manoli Sargetakis, principal, Silver State



Fabric forecast

Sustainability is a trend for fabrics during the coming years, with increasing demand for materials that are recyclable and manufactured from green materials.

"Obviously, environmentally responsible materials are going to be important not only in fabric but in all building material choices," says Jennifer McConnell, VP of design, Pearson Company. "Responsible manufacturing is going to play a huge role in determining which fabrics and furnishing are specified for all large hospitality projects."

According to Deborah Schwartz, art director for Valley Forge Fabrics, sustainability and recycled fabrics have very much become commonplace in the hospitality industry, although she notes that in the current economic conditions, sometimes designers are choosing lower-priced fabrics rather than paying a premium for sustainable fabrics.

"I think that it will be important to continue to develop fabrics that are a mix of new and exciting materials," Schwartz says. "Instead of a simple texture, maybe [we'll see] a mix of vinyl and fabric to create a 3-D effect. As technology develops, we will watch the trends from that market and transition it into hospitality."

Schwartz hopes customers will "look beyond labels and misleading marketing and understand a truly green choice is to review the entire process of how a fabric is a made and then disposed."

Brian Coughlin, VP at Fabtex, thinks the interest in green fabrics will continue.

"But [interest] will be tested by the market's response to cost premiums associated with environmentally friendly products," Coughlin says.



Brian Coughlin



Graham Noakes



Lee Menichella



Deborah Schwartz

Hot in 2010

Satins and sleek fabric will continue to be in high demand, according to Graham Noakes, sales and marketing director for Osborne & Little.

"Although neutral colorways will be the premier choice, there will be a place for tones of lilac and lavender and stronger colors, such as petrol. Luxurious velvets will be used as highlights but are unlikely to be the predominant fabric in a scheme," he says.

Noakes also feels there will be increasing demand for waterproof fabrics suitable for spa and poolside lounger use.

Lee Menichella, president, Chella Textiles, believes 2010 will see more sustainable, solution-dyed fibers with an expanded array of color choices, as well as faux leathers and PVC materials fixed into weaves and patterns.

"Colors will reflect the tastes of a new generation of European weavers highly skilled in developing the latest performance textile yarns in colors with urbane sensibilities," Menichella says.

Schwartz says solids and textures will remain a trend next year.

"The two exciting accent colors that can be used with any neutral color palette emerge straight from the fall 2009 fashion runway: classic red and dandelion yellow."

She feels there are three main neutrals that can be used as a base before selecting accents:

- Tuscany (Pantone 16-1219), a warm beige,
- Dried Herb (Pantone 17-0627), the ultimate green neutral, and
- Eucalyptus (Pantone 15-0513), the eternal, practical gray.

McConnell sees color becoming popular again.

"It's so nice to see warm tones of reds, oranges and purples, as well as bright greens and yellows," she says. "Traditional is making a comeback. Natural fibers are becoming more important as designers and manufacturers become more environmentally responsible."

Coughlin agrees, saying that color is returning to guestrooms as hotels move away from white bedding, due in part to the operational difficulties associated with maintaining the clean look of the white bed.

"This evolution has implications in the design process, as designers are again using the bed as the focal point to begin their selection of colors and fabrics," Coughlin says. "Watch for fabrics with big, bold patterns and bright colors, especially in bed coverings and window treatments, which provide large-sized visual palettes."

Schwartz says because many designers are inspired when traveling to other countries, one of the new prevalent designs will be bold ikat patterns reminiscent of the blue waters of Capri, Italy, with a mix of deep navy, serene aquarium blue and also a mix of jungle greens to create animal and safari patterns and prints.

Fashion forward

While inspiration sources are all over, many fabric designers are definitely influenced by fashion.

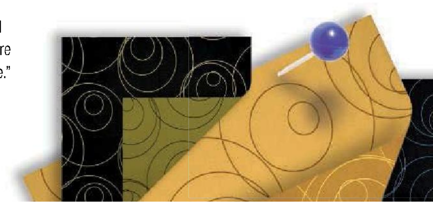
"Our studio is full of color mood boards with cuttings from the fashion pages of glossy magazines," Noakes says. "I think a repetitive corporate look is definitely passè."

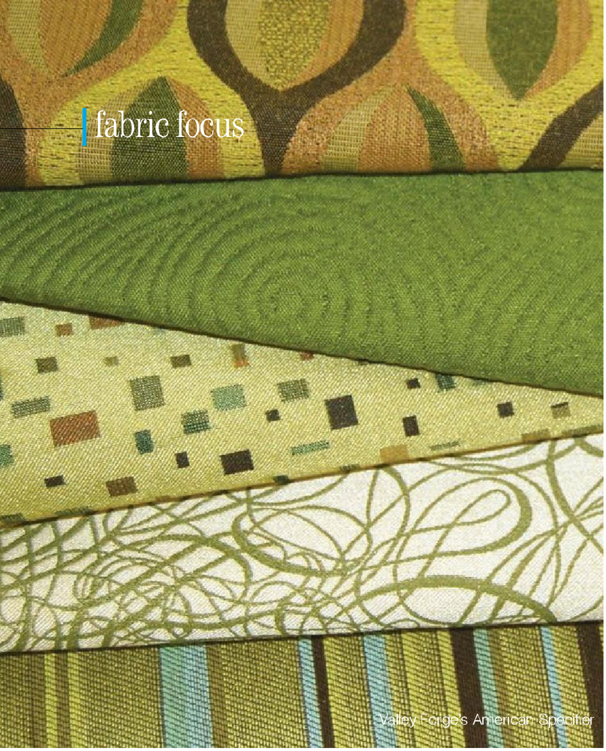
And McConnell says her staff is "captivated by the New York and Paris fashion week clips on YouTube."

Schwartz says there are five main areas of inspiration for her company: fashion, residential lifestyle environments, pop culture, sustainability and globalization.

"Fashion is always at the forefront when viewing trends or inspiration," she says.

– Paul J. Heney





By the numbers: Industry abrasion standards

The Association for Contract Textiles guidelines of abrasion result from the Wyzenbeek and Martindale test methods. Heavy duty standards are:

30,000 double rubs on Wyzenbeek
40,000 cycles for Martindale

Source: Jane Riback, fabric design director, Robert Allen Contract; Stephanie Moffitt, design director, Mokum; Manoli Sargetakis, principal, Silver State

Hot fabric colors/patterns in demand for 2010

Jane Riback, fabric design director, Robert Allen Contract:
Brighter blue
Brighter berry
Rhubarb
Peacock (turquoise)
Citron with graphite

Stephanie Moffitt, design director, Mokum:
Blues and purples in every hue
Strong reds
Linen
Soft and dark grays
Plain and patterned velvet

The best ways to prevent fabrics from fading or spotting under direct sunlight

- Specifically designed "outdoor" fabrics should be used in areas that are receiving extended periods of direct sunlight.
- High-energy disperse dyes or high lightfastness pigments will assist in achieving longer lightfastness for a fabric.
- Synthetic sheers at the windows, such as solution-dyed acrylic, provide a great filter to harsh UV, as do blinds. Close blinds or curtains to protect furnishing when the room is unoccupied.
- Follow manufacturers' directions for cleaning and care.
- Periodically clean outdoor furniture for maintenance.

Source: Jane Riback, fabric design director, Robert Allen Contract; Stephanie Moffitt, design director, Mokum; Manoli Sargetakis, principal, Silver State

Continued from pg. 22

mentions are nanotechnology and Crypton.

John Schroeter, founder and president of Applied Textiles, says a fabric education is beneficial for designers, especially with all of the technological advancements the past five years. Even beyond knowing the differences in sheers, drapery, bedding, seating and indoor and outdoor products, he says it's important to understand the manufacturing process.

"The performance fabric model is changing dramatically," he says. "Now [there are] performance technologies that are cost-effective for bedding, sheers, wallcoverings ... any is available for performance technologies for a reasonable price and offered globally."

However, Schroeter says the manufacturing and processing technology can treat fabrics a variety of ways, providing near limitless opportunities for a designer, but he warned against the chemicals in some of these techniques, especially for designers concerned with taking their designs green. In particular, he called out volatile organic chemicals, like formaldehyde.

"There's a tremendous amount of research in the apparel and footwear business, testing fabrics to be sure we know what's in them," he says. "Because something is called green doesn't mean that it is. What's in it? How much recycled fiber? Is it recyclable after I specify it?"

If green is your concern, look into these aspects as identified by the ACT: fiber sourcing, safety of materials, water conservation and water quality, energy, recycling practices, air quality in manufacturing and social accountability.

"At this time, the best advice is for the designer to look to each supplier to provide details regarding any product that is being marketed with sustainable attributes," Kilby says. "The designer and his or her client will need to determine if these attributes meet the sustainability goals for any given project."

According to Benjamin, sustainability isn't as big of a factor in fabrics as it is in the rest of the hotel, especially when budgets are taken into account.

"It is costly," she says. "To create the fiber, it adds a couple dollars more to the end product. While I know there are some [benefits] ... you can be green-certified and not have green fabric—that's not where your points come from.

"I think it's starting to become important, but it's taking time," she said.



For expanded comments on our fabric focus, please visit www.HotelWorldNetwork.com/hotel-design.



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TRENDLINES historic hotels

BY CHRIS CROWELL

After watching "The Godfather: Part III" or a litany of other Hollywood sequels or remakes, one truth stands out—it's hard to improve on a classic. But for today's hotel designers, this situation pops up more and more in the form of historic hotel renovations.

Historic hotel jobs may seem like creativity-stifling tasks, but they are often energizing calls to action.



David Hill

"I find it challenging, but I find it inspirational because it provides an opportunity for you to dive into the story of the hotel, the history," says David Hill, designer for David Hill Design. Hill's latest project, the Hotel deLuxe in Portland, had a rich local story the community hoped to maintain.



Dianna Wong

"It was a landmark hotel despite its worn appearance," Hill says. "We wanted to respect those feelings but give them something to be excited about for decades to come."

The challenge of maintaining a hotel's history could be intimidating, but Dianna Wong, principal of Dianna Wong Architecture and Interior Design, says to approach historic projects more as a curator than a creator. The success of a project rests on the editorial eye of the designer.

As an example, The Hotel Washington, which was remade into the W Washington D.C., had a small bank teller desk as a front desk that no longer served its intended function.

"There you could have gotten rid of it, but I felt it was important [to keep it]," she says. So she repurposed the desk into a wireless lobby workspace, which is a W brand standard and a tribute to the past of the property.

"It's an artful editorial process. When you bring something new into [the design], it makes old things look less frumpy, and it makes new things look less perfect," she says.

When choosing elements from the previous design to keep in an update, Hill suggests looking for a thematic pattern or design.

"The shapes in furniture or graphics in a rug can be abstract," Hill says, about the Hotel deLuxe in particular. He took patterns from the original 1925 hotel and implemented them in the carpet.

"They were new and fresh ... they didn't feel old and stayed."

Wong did something similar with an old chandelier in the W Washington D.C., lobby. She wanted to enhance the dramatic ceiling architecture from the original design, yet update the look. So she relamped the chandelier with color changing LED lights.

"It's about taking the old and seeing it with new eyes," she says.

A solid art and design history background is practically a must for historic hotel renovation, Wong says. Also, if the hotel has mixed styles from different eras due to several renovations over the years, try to incorporate them all in some way.

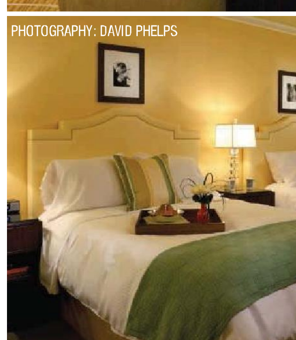
"Be inspired by the overall history of the hotel, not just the original [open] date. The owners have collected things over the years and each is significant. You have to pay respect to that," she says.

Hotel deLuxe, Portland

Rufus Mallory, former U.S. attorney for Oregon, originally built this eight-story, 130-room hotel in 1912. Provenance Hotels bought the deLuxe for $7.9 million in 2004 and wanted to revive the nearly century-old property with a vintage Hollywood aesthetic. It committed $10 million to the renovation, which was completed by San Francisco designer David Hill. The result is a modern retro hotel with crystal chandeliers and more than 400 large photographs of Hollywood films from the '30s and '40s hanging throughout the property.



PHOTOGRAPHY: DAVID PHELPS





W Washington D.C.
Los Angeles-based designer Dianna Wong mixes the historic building's Beaux Arts architecture with edgy yet elegant designs. The building was first constructed in 1888 and was named The Hotel Washington. The original design intent was preserved in the latest renovation while vibrant colors and innovative textures were added, giving the 317 guestrooms a fresh start. Other property features include 23 Marvelous suites, seven WOW suites, one Extreme WOW suite, the J&G Steakhouse and the hotel's destination rooftop bar and lounge, the Point of View.

W HOTELS WORLDWIDE

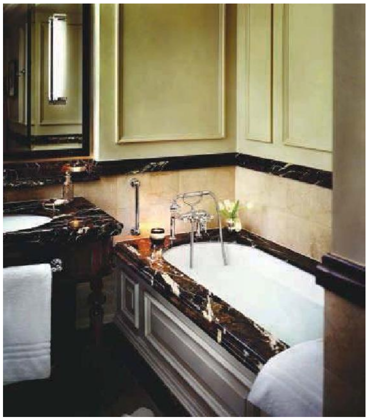






The Langham Hotel, London

Opened for the first time in 1865, The Langham recently unveiled an extensive restoration program that took five years to complete and was designed by Richmond International. The restoration focused on reviving the status of its past and maintaining a sophisticated English feel. Much of the furniture, carpet, fabrics, lighting and artwork are unique to the Langham. Eastern influences on English society in the 19th century are reflected by a hint of Asian artwork. The Palm Court has been reinstated at the heart of the hotel, brought to life with cut mirrors, crystal and a rich color palette.



THE LANGHAM HOTEL





ShipShape

Renaissance Portsmouth Hotel brings modern luxury to an area rich in maritime history

PHOTOGRAPHY / **HART PHOTOGRAPHIC**

The Norfolk, Va., area is rich in naval history and tradition, a fact not easily forgotten as battleships still pass on the Elizabeth River. The recently renovated public spaces of The Renaissance Portsmouth Hotel & Waterfront Conference Center honor the city's past with a contemporary design.

Design firm Baskervill created a luxury lounge that draws inspiration from the city's maritime ties. The updated lobby and lounge areas feature a theme Carole Hochheiser Ross, principal-in-charge, refers to as "modern nautical."


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"We combined textures, materials and images that evoke a sense of maritime history with dynamic colors and forms," Hochheiser Ross says.

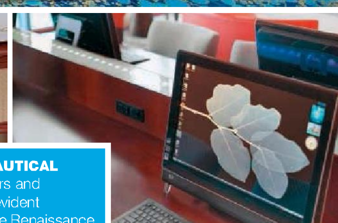
Rich textures and vibrant colors, including fun patterns and bright pops of solid color, provide a whimsical and distinctive ambience.

The original lobby and public spaces consisted of small rooms linked by low walkways.

"The layout, along with the material and lighting, created a very dark and gloomy user experience," Hochheiser Ross says. "Throughout the renovation we were continually challenged to find ways to open up the space to let light in."

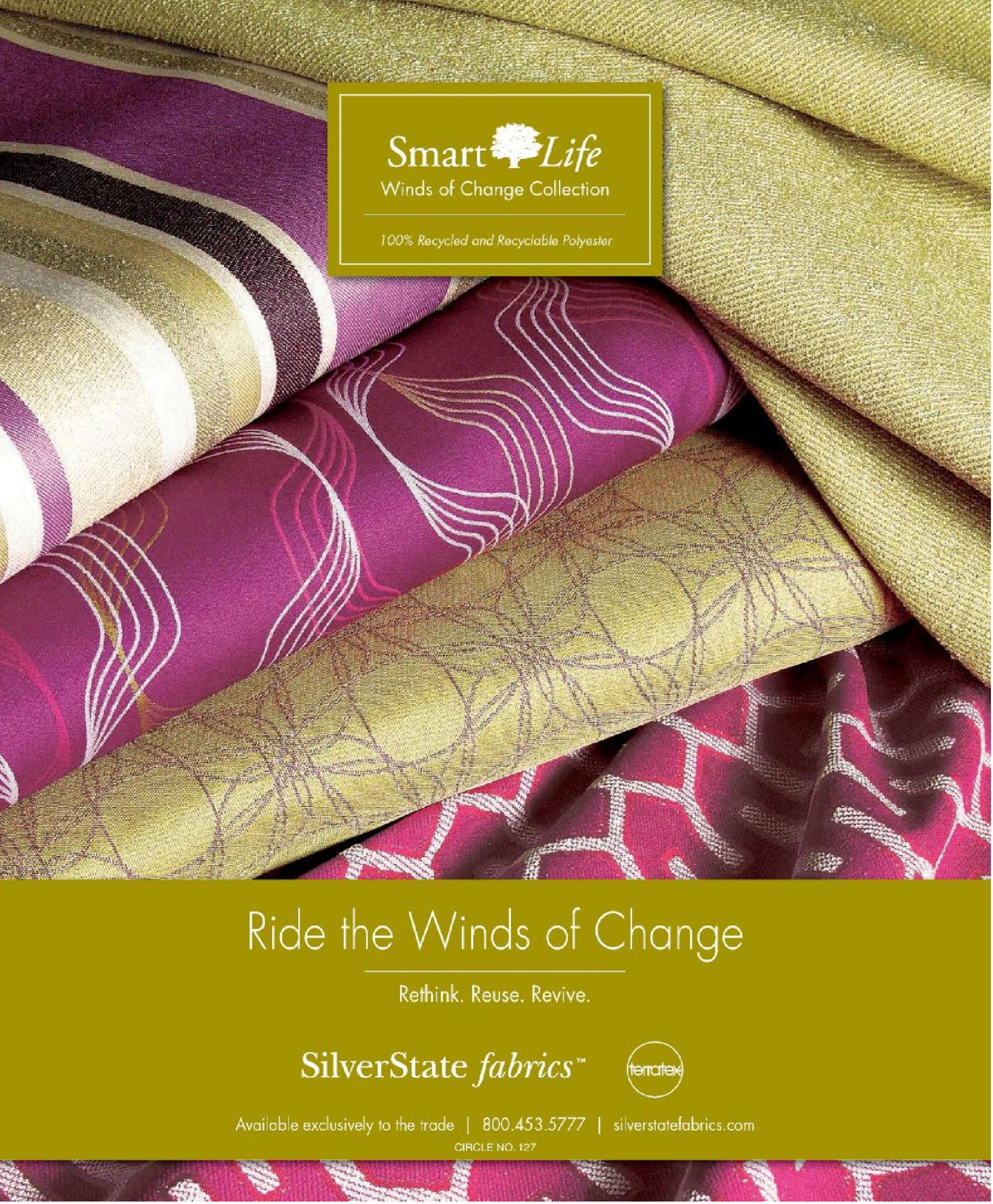
To open up the lobby and reception desk, walls were







MODERN NAUTICAL
Dynamic colors and patterns are evident throughout the Renaissance Portsmouth's public areas. Designers incorporated tiled panels and backlit feature graphics to the bar area [above], to lighten up the surrounding spaces.



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WARM WOODS Beautiful wood accents can be found throughout the property, along with style points that evoke the city's maritime past and present. Baskervill opted for cleaner lines and a more open feel, using natural light wherever possible. A focal point behind the reception desk [right] includes multiple nautical touches.

removed from the bar and lounge area. The wall behind the reception desk now offers a dramatic focal point. In keeping with the nautical theme, it features hand-wrapped rope panels layered over a textured, wave-paneled wall.

Another highlight is the fireplace lounge, where guests can watch television or sip cocktails. The original double-sided fireplace was clad in dark green marble and flanked by floor-to-ceiling bookcases. Removing the bookcases and using a clean white marble creates a more contemporary feel.

"We particularly love the fireplace lounge," Hochheiser Ross says. "The space is grand, but with feature lighting and carefully selected materials, it feels warm and cozy at the same time."

Updating the bar area was more difficult because the owner requested the existing bar be incorporated into the new design. "Because of the drastic change in the overall mood, we were challenged to find ways to brighten up the bar and provide a more contemporary feel without starting from scratch," Hochheiser Ross says. Replacing the bar's paneled doors with tiled panels and adding backlit feature graphics and flat-screen televisions solved the problem.

–Kathy Franzinger

PROJECT SPECS

Project: Portsmouth Renaissance Hotel
Completed: March 2009
Design Firm: Baskervill
Project Team: Carole Hochheiser Ross, principal-in-charge
Jennifer Farris, interior designer
Henry Hong, architect
Beth Jester, interior designer
Marie Lynn, interior designer

SOURCE LIST BEGINS ON PAGE 44


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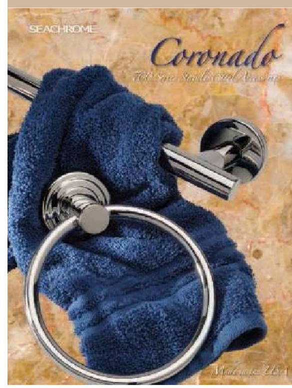
www.impactenterprises.com



CIRCLE NO. 112

Sustainable Accessories

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www.seachrome.com

CIRCLE NO. 125

Newaire naturally deodorizes air.

Now this proven technology is available in a recessed Hard-wire version. With an inexpensive and simple twice-a-year replacement, these new unites will deodorize rooms up to 250 & 500 square feet, and eliminate most odors, including those caused by smoke, urine, mold and mildew, pets, garbage and cooking. This patent pending technology circulates ozone without the use of noisy fans or moving parts. The unobtrusive design recesses into the wall or ceiling, blends with and decor and is simple to install. Please visit us at the IHMRS 2009 show in booth #1127.



1-877-646-9663

www.newairepurifiers.com

CIRCLE NO. 123

Convergence of art and design

Maharam Digital Projects is a repository of large-scale digitally printed wall installations. An evolution of Maharam's longstanding practice of interdisciplinary collections, Maharam Digital Products includes the work of emerging and established artists, photographers, illustrators, graphic, fashion and textile designers. A dynamic medium offering extreme creative agility, Maharam Digital Products permits exploration of unlimited image and color complexity on a potentially massive scale—most projects exceed 10 feet by 16 feet. They are intended for direct wall application and are washable.



www.maharam.com

Mobile phones are changing the guest experience

When consumers began using the Internet to research and book travel, the hospitality industry embraced and adapted its Web presence. Today, the device travelers use has become pocket-sized, and hoteliers are focusing on a new way to connect to the guest: the mobile phone.

Brand websites are becoming mobile-friendly; sales-and-marketing teams are using mobile phones as a new way to promote the hotel—texting promotions and pushing information in real time. And operators have discovered how devices can connect staff with each other and with guests.

Give guests control

Much of the industry has optimized or is in the process of optimizing their websites for mobile devices, which basically means providing a stripped-down site that makes important functions easier to find and use.

"It's a micro version of Choicehotels.com," says Mary Beth Knight, VP of e-commerce for Choice Hotels. "I say micro because it's a site [guests] can interact with and perform key functions, but it doesn't have the richness of the experience of Choicehotels.com like graphics, promotional messaging and the vivid imagery in the website."

Both Wyndham Hotel Group and Choice reported better than expected growth from their mobile sites.

"Best-case scenario, the mobile-optimized website would link to the mobile-optimized booking interface, which would deliver the reservation into the hotel's CRS," says Shane Ettestad, EVP-Internet marketing solutions for TravelCLICK.



Other mobile tools growing in favor are downloadable applications for smart phones. The most widespread of these is the iPhone application or "app."

Apps are attractive because their graphics are more impressive and most features can be used without Internet access, says Audrey Cornu, VP-Internet for Tishman Hotel Corp. She recently helped the Walt Disney World Swan and Dolphin Resort launch its own personalized iPhone app that focuses on showcasing the hotel and allows for interaction when needed.

"They can look at photos, and it moves much quicker than an Internet site," she says. "Then have a section that talks about restaurants and has a link to make online reservations."

Improve operations

For the typical hotel manager—at times responsible for hundreds of employees all with the goal of providing instant guest satisfaction—accessibility is a must. Carrying a BlackBerry or the increasingly popular Apple iPhone has become standard practice in the field.

"Is there a need for someone to have access to e-mail 24 hours a day? The answer is 'yes' for all managers on staff," says Derek McCann, director of rooms at the Gaylord Opryland Hotel & Convention Center. "The vast majority of team members on that level carry a BlackBerry."

Realizing the benefits of instant access, hoteliers have adopted new mobile tools that help streamline the daily operating process, whether it's the ability to personalize a stay for a returning guest or to decrease the time it takes to perform a task.

For nearly a year, McCann has been beta testing a product called REX, short for Room Expeditor, at the Gaylord Opryland. REX operates on a mobile platform—either an Apple iPod Touch or iPhone—to automate the housekeeping department.

"We took a close look at the time room attendants spent in meetings, and a large portion of the day was spent getting [assignments] and discussing issues, such as which rooms require turndown and which rooms are VIP," McCann says.

Add in managers' time spent creating paper assignments and McCann estimates REX could save the property nearly $220,000 per year in housekeeping department costs.

REX most recently has been rolled out at the Bardessono, a 62-room hotel and resort in California's Napa Valley.

"Revenue generation might be a side effect, but more importantly, we were focusing on saving time and increasing back-of-house efficiencies," says Quentin Incao, director of operations for MTM Luxury Lodging, which manages Bardessono.

Also at Bardessono, staff members use wireless tablets to check guests in, forgoing a front desk completely.

"We physically walk you to your room and check you in on a tablet," Incao says.

—*Jason Freed, Chris Crowell*


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Works with iPhone
CIRCLE NO.110

Your guide to featured projects

Bath/spa styles

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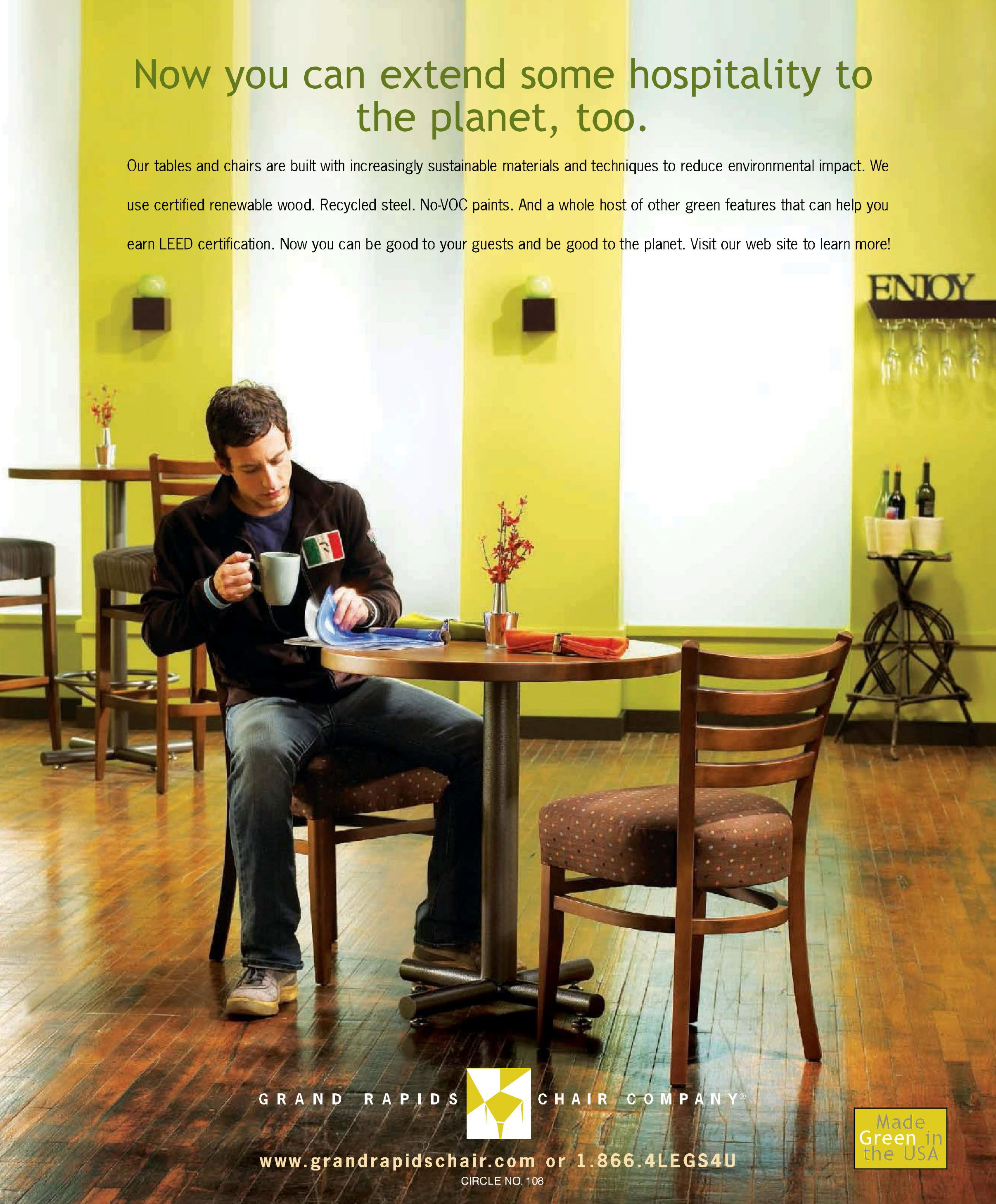


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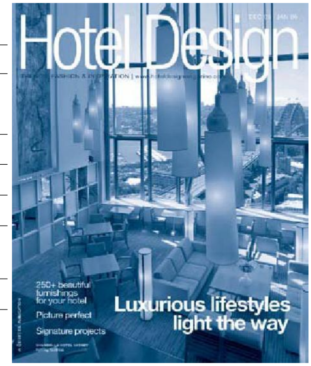
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Please fill in ovals as shown ●

1. Which of the following best describes your business relationship to the hotel, resort or spa industry? (fill in ONE only)

Architects/Designers

01 ◯ Interior Design Firm designing hotel, resort and spa properties
02 ◯ Architectural Firm designing hotel, resort and spa properties
03 ◯ Contractor/Builder/Developer building hotel, resort and spa properties
04 ◯ Purchasing Firm buying FF&E for hotel, resort and spa properties
05 ◯ Other (please specify) ______________

Owner/Operators

06 ◯ Hotel →
07 ◯ Resort →
08 ◯ Lodge →

If a hotel, resort or lodge, indicate the number of rooms:
1 ◯ 300 Rooms or More
2 ◯ 100-299 Rooms
3 ◯ Under 100 Rooms

09 ◯ Destination Spa
13 ◯ Headquarters or Regional Office: Franchises, Chains, Referral/Management Organizations
14 ◯ Hotel Property/Real Estate Developers/ Independent Developers
20 ◯ Other (please specify) ______________

30 ◯ Trade, Supplier, Dealer, Distributor or Manufacturer's Rep

50 Other (please specify) ______________

2. Which of the following best describes your title? (fill in ONE only)

001 ◯ Owner/President/CEO
002 ◯ Partner
003 ◯ Project Director/Manager
004 ◯ Purchasing Director/Manager
005 ◯ Architectural Director
006 ◯ Sr. Design Director
007 ◯ Other VP/Director/Manager
008 ◯ Interior Designer/Architect/Engineer
009 Other Design Personnel (please specify) ______________
010 Other Management Personnel (please specify) ______________
020 Other (please specify) ______________

3. Owner/Operators (Lodges, hotels, resorts, spas)

A. If more than one, how many properties do you own or operate? (please specify) ______________

4. How many lodging projects have you worked on for hotels, resorts and spas in the last 24 months?

1 ◯ 25 or more
2 ◯ 10–24
3 ◯ 5–9
4 ◯ 1–4

5. Please indicate the number of employees at your firm's address, including yourself:

1 ◯ 25 or more
2 ◯ 10–24
3 ◯ 5–9
4 ◯ 1–4

6. Which of the following functions do you perform in the design/décor process? (fill in ALL that apply)

1 ◯ Program Planning and Concept
2 ◯ Schematic Designer
3 ◯ Design Development
4 ◯ Architecture/Design/Development
5 ◯ Installation
6 Other (please specify) ______________
89 ◯ None of the above

7. Your firm's total lodging project revenue for the last 12 months? (For architectural or interior design firms only):

1 ◯ More than $10 Million
2 ◯ $5M – $9.99 Million
3 ◯ $4M – $4.99 Million
4 ◯ $3M – $3.99 Million
5 ◯ $2M – $2.99 Million
6 ◯ $1M – $1.99 Million
7 ◯ Less than $1 Million

8. Type of ownership (for hotels and resorts only):

1 ◯ Chain
2 ◯ Franchise
3 ◯ Management Company
4 ◯ Independent
999 Other (please specify) ______________

9. Which of the following product categories do you purchase, specify, approve or otherwise influence the purchase of? (fill in ALL that apply)

21 ◯ Apparel
22 ◯ Architectural/Building Products (including electrical, plumbing and other products)
23 ◯ Art & Accessories (including flowers and plants)
24 ◯ Communication systems, services and equipment (including audio/visual)
25 ◯ Furniture, fixtures, equipment (FF&E)
26 ◯ Wall coverings
27 ◯ Fabrics
28 ◯ Lighting Products
29 ◯ Flooring (including stone, tile, carpeting)
30 ◯ Security Systems
31 ◯ Window Treatments
32 Other (please specify) ______________
99 ◯ None of the above

For important free product/service information, circle the numbers that correspond to the ads you've seen in this issue.

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Eddie Abeyta

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Eddie Abeyta's passion for architecture has driven HKS' initiative to be a design leader in the architectural industry. He has managed the design efforts for a number of award-winning, large-scale projects and is currently designing more than $3 billion in projects across the country.

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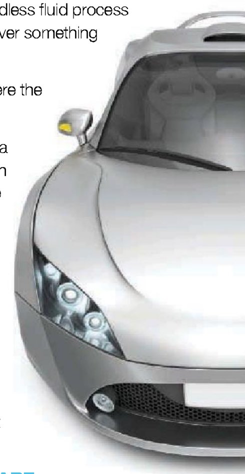
My playlist
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My drink
A glass of Cabernet Sauvignon

TO ME, HOSPITALITY MEANS offering the guest a distinct and unique experience. When designing hotels, I always try to find a way to connect with people on many different levels.

MY FAVORITE ARTIST IS Jackson Pollock. The process is a visible part of the final execution. The complexity and detail of every layer of paint is very engaging, meaningful and inspirational to the imagination.

I GET CREATIVE INSPIRATION FROM all visual forms that exist within our environment. I love how the colors, rhythm, patterns and textures of nature can be abstracted into powerful architectural concepts. I'm intrigued by how things are made, how things feel and how things appear. Automobiles are beautiful objects; I often consider them elements of art. Finally, I am inspired by the mindless fluid process of scratching on the surface of a napkin. It is amazing how you uncover or discover something new in the underlying layers of a sketch or doodle.



MY FAVORITE HOTEL IS Las Ventanas in Cabo San Lucas, a place where the architecture is not the focus of the resort but quietly supports the experience.

THE MOST IMPORTANT GUESTROOM AMENITIES TO ME ARE a great bath area that is sensibly designed with attention to functionality and design detail; a great mattress, pillow and ultra-soft bed linens; effective lighting over the bed and work desk for reading.

OVERDONE IN DESIGN TODAY IS an attempt to make every design element special. The end result is clutter, as opposed to clarity. It is important to understand the essence of an idea, which should therefore communicate a hierarchy of elements from most to least important.



TODAY'S HOT COLOR PALETTE speaks to a specific design concept and not to a particular trend of architecture. The most effective color palette is one that attempts to exude a timeless quality.

MY FAVORITE MATERIALS TO WORK WITH ARE everyday materials with opportunities to rethink how they might be used in unconventional ways. The Apple store in New York is the perfect example; every structural element is glass—very unexpected.

MY ADVICE TO YOUNG HOTELIERS IS always push the envelope with critical, out-of-the-box thinking. Find a way to separate yourself from the crowd.

THE MOST IMPRESSIVE ARCHITECTURAL SPACE I'VE SEEN IS the masterful organization of the city of Paris. Standing under the Arc de Défense, looking down the spine of the city's Champs-Élysées, your view is directed through the Arc de Triomphe and is terminated at the Louvre museum. It is masterful!

QUESTEX MEDIA

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Green Room



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